

SEI  
 QUARTETTI  
 PER

due Violini Alto e Violoncello

*Dedicati*  
*Alli Sig.<sup>ri</sup> Dilettanti di Madrid*  
 DA

LUIGI BOCCHERINI

OPERA X.<sup>a</sup>

*Libro terzo di Quartetti.*

*Nuovamente Stampati e Corretti di G. B. Venier.*

*Gravés par M. la V.<sup>e</sup> Leclair.*

A PARIS.

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<p><b>SINFONIE.</b>  <i>Appl. Sinfonici composti da vari Autori.</i>  <b>Opera Prima.</b>  <i>Aut. S. Brivio, C. Gualt. 3. G. O. M. 1. R. Porpora, 5. M. Almon, 6. H. H. 1. 9.</i></p> <p><b>Opera Seconda.</b>  <i>Jomelli, 2. H. H. 1. 3. G. O. M. 1. 9.</i>  <i>H. H. 1. 3. G. O. M. 1. 9.</i>  <i>Corni ad libitum.</i></p> <p><b>Opera Terza.</b>  <i>C. Gualt. 2. C. Gualt. 3. Bernasconi, 7. 4.</i>  <i>C. Lombardo, 2. Kohaut, Galuppi, 1. 9.</i></p> <p><b>Opera Quarta.</b>  <i>Andrei, 2. Galinberti, 3. Jomelli, 9.</i>  <i>G. B. S. Martini, 5. Perot, 6. Rossetti, 9.</i>  <i>Corni ad libitum.</i></p> <p><b>Opera Quinta.</b>  <i>Wagenseil, 2. Jomelli, 3. Canabich, 9.</i>  <i>Galuppi, 5. Wagenseil, 6. Les, 1. 9.</i>  <i>Corni ad libitum.</i></p> <p><b>Opera Sexta.</b>  <i>Holtzbaer, 2. C. Gualt. 3. Jomelli, 9.</i>  <i>Gualt. 5. Wagenseil, 6. Lustrini, 9.</i>  <i>Corni ad libitum.</i></p> <p><b>Opera Settima.</b>  <i>Martini, 2. Galuppi, 3. Wagenseil, 9.</i>  <i>Raina, 5. Jomelli, 6. Wagenseil, 9.</i>  <i>Corni ad libitum.</i></p> <p><b>Opera Otava.</b>  <i>Carali, 2. Scelari, 3. Wagenseil, 9.</i>  <i>Kohaut, 5. Gehel, 6. Holtzbaer, 9.</i>  <i>Corni ad libitum.</i></p> <p><b>Opera Nona.</b>  <i>Beck, 2. Priali, 3. S. Martini, 9.</i>  <i>Reluzzi, 5. Jomelli, 6. Stamitz, 9.</i>  <i>Corni ad libitum.</i></p> <p><b>Opera Decima.</b>  <i>Richter, 2. Beck, 3. Vari Autori, 9.</i>  <i>Richter, 5. Wagenseil, 6. Holtzbaer, 9.</i></p> <p><b>Opera un Decima.</b>  <i>Melodia Germanica con Oboe Flauti o Clarini obbligati.</i>  <i>Stamitz, 2. Richter, 3. Stamitz, 9.</i>  <i>Wagenseil, 5. Stamitz, 6. Kohaut, 9.</i>  <i>Corni ad libitum.</i></p> <p><b>Opera Duo Decima.</b>  <i>Filtz, 2. Ruge, 3. Fraentzel, 9.</i>  <i>Canabich, 5. Wagenseil, 6. Bach, 9.</i>  <i>Corni Oboe e Fagoti.</i></p> <p><b>Opera Decima Terza.</b>  <i>Beck, 8. Filtz, 9. Wagenseil, 9.</i>  <i>Bode, 2. Cannabich, 22. Bach, 9.</i>  <i>Corni e Oboe ad libitum.</i></p> <p><b>Opera Decima Quarta.</b>  <i>Nomi incogniti bon a conquire</i>  <i>Tanmaldere, 14. Heyden, 15. Bach, 9.</i>  <i>Feiffer, 17. Hechky, 18. Fraentzel, 9.</i>  <i>Due Violini Alto e Basso.</i></p> <p><b>Racolta.</b>  <i>3. Sinfonie di differenti Autori Italiani, Corni ad libitum.</i></p>	<p><b>SIMPHONIES.</b>  <i>a quatre et a plusieurs Parties en Musique.</i></p> <p><b>BOCCHERINI.</b> Op. 1. a 4. Parties. 9.</p> <p><b>BOCCHERINI.</b> Op. 6. a 4. Parties libro secondo di quartetti. 9.</p> <p><b>BOCCHERINI.</b> Op. 8. Concerto a piu Strumenti Concertanti. 6.</p> <p><b>BECK.</b> Op. 1. a 4. Part. 9.</p> <p><b>BECK.</b> Op. 3. a grande Orchestra. 22.</p> <p><b>BUER SCHMITZ.</b> Op. 1. a gr. Or. 12.</p> <p><b>BACH.</b> Op. 8. Corni e Ob. ad libit. 7. 4.</p> <p><b>CANABICH.</b> 5. pour Flute Violon Alto et Basse. 9.</p> <p><b>CANABICH.</b> Op. 6. a gr. Or. 12.</p> <p><b>CANABICH.</b> Op. 7. quintetti per 2 Flauti Violino Alto e Violoncello. 9.</p> <p><b>CIRRI.</b> Op. 2. Corni ad libitum. 9.</p> <p><b>C. O. M.</b> Op. 1. Corni e Ob. ad libit. 12.</p> <p><b>DITERS.</b> Op. 6. Corni e Ob. ad libit. 7. 4.</p> <p><b>DELICHI.</b> Op. 3. a quattro. 9.</p> <p><b>FRANCISCONI.</b> Op. 2. a 4. P. 9.</p> <p><b>FILTZ.</b> Op. 8. a grande Or. 12.</p> <p><b>GOSSEC.</b> Op. 12. a gr. Orchestra. 12.</p> <p><b>GASMAN.</b> Op. 1. per Obboe Violino Alto e Basso. 9.</p> <p><b>GALUPPI.</b> Op. 8. Corni ad libit. 6.</p> <p><b>HEYDEN.</b> Op. 8. Corni e Ob. ad libit. 7. 4.</p> <p><b>HOFFMAN.</b> Op. 1. Corni ad libit. 9.</p> <p><b>JOMELLI.</b> Op. 2. Corni ad libit. 6.</p> <p><b>LIDARTI.</b> Op. 2. a 4. Parties. 9.</p> <p><b>MISLIVICH.</b> Op. 2. quintetti. 9.</p> <p><b>MARTIN.</b> Op. 2. a 4. e a piu Strumenti. 9.</p> <p><b>PUGNANI.</b> Op. 1. a 4. 5. e 7. Parties. Corni ad libitum. 12.</p> <p><b>PUGNANI.</b> Op. 9. Ob. e Corni ad libitum. 12.</p> <p><b>RICHTER.</b> Op. 3. Corni e Ob. ad libit. 9.</p> <p><b>RUGE, Romano.</b> Op. 1. Corni ad libitum. 12.</p> <p><b>ROESER.</b> Op. 1. Corni Obboe o Clarini obbligati. 12.</p> <p><b>STAMITZ.</b> Padre Op. 11. Corni Obboe o Clarini obbligati. 7. 4.</p> <p><b>STAMITZ.</b> Filho Op. 2. Corni e Obboe ad libitum. 7. 4.</p> <p><b>SARTI.</b> Op. 1. Corni ad libit. 9.</p> <p><b>SCHWINDL.</b> Op. 3. Corni e Obboe obbligati. 12.</p> <p><b>TOESCHI.</b> Op. 10. Corni e Ob. ad libit. 7. 4.</p> <p><b>TOESCHI.</b> Op. 6. per Flauto Violino Alto e Violoncello dialogo Musicale. 9.</p> <p><b>TALON.</b> Op. 2. a 4. Parties. 9.</p> <p><b>WAGENSEIL.</b> Op. 6. Corni e Obboe ad libitum. 6.</p> <p><b>TANMALDER.</b> Op. 4. Corni e Obboe ad libitum. 12.</p> <p><b>TANMALDER.</b> Op. 5. Corni e Obboe ad libitum. 12.</p> <p><b>HAYDEN.</b> Op. 12. Sinfonie e quartetti Corni e Obboe ad libitum. 9.</p> <p><b>SCHWANBERGER.</b> Op. 1. Corni e Obboe ad libitum. 12.</p> <p><b>BOCCHERINI.</b> Op. 10. trionfale libro de Quatuor. 9.</p> <p><b>VACHON.</b> Op. 7. Second. Livre de Quatuor. 9.</p> <p><b>Dwrtimenti di</b>  <b>BOCCHERINI.</b> Op. 11. trionfale libro de Quatuor. 9.</p>	<p><b>SIMPHONIES et Quatuors.</b></p> <p><b>HAYDEN.</b> Op. 15. Corni et Obboe ad libitum. 7. 4.</p> <p><b>DITERS.</b> Op. 12. Corni et Obboe ad libitum. 7. 4.</p>	<p><b>SIMPHONIES, Periodiques.</b></p> <p>n.º 1. Filtz. 2. 8.</p> <p>n.º 2. Ruge. 2. 8.</p> <p>n.º 3. Fraentzel. 2. 8.</p> <p>n.º 4. Canabich. 2. 8.</p> <p>n.º 5. Wagenseil. 2. 8.</p> <p>n.º 6. Bach. 2. 8.</p> <p>n.º 7. Beck. 2. 8.</p> <p>n.º 8. Filtz. 2. 8.</p> <p>n.º 9. Wagenseil. 2. 8.</p> <p>n.º 10. Bode. 2. 8.</p> <p>n.º 11. Canabich. 2. 8.</p> <p>n.º 12. Bach. 2. 8.</p> <p>n.º 13. Tanmaldere. 2. 16.</p> <p>n.º 14. Heyden. 2. 16.</p> <p>n.º 15. Bach. 2. 16.</p> <p>n.º 16. Feiffer. 2. 16.</p> <p>n.º 17. Hechky. 2. 16.</p> <p>n.º 18. Fraentzel. 2. 16.</p> <p>n.º 19. Roesser. 2. 8.</p> <p>n.º 20. Roesser. 2. 8.</p> <p>n.º 21. Roesser. 2. 8.</p> <p>n.º 22. Roesser. 2. 8.</p> <p>n.º 23. Roesser. 2. 8.</p> <p>n.º 24. Roesser. 2. 8.</p> <p>n.º 25. Schwindl. 2. 8.</p> <p>n.º 26. Ordenez. 2. 8.</p> <p>n.º 27. Jomelli. 2. 8.</p> <p>n.º 28. Mazzoni. 2. 8.</p> <p>n.º 29. Latilla. 2. 8.</p> <p>n.º 30. Stamitz. 2. 16.</p> <p>n.º 31. Toeschi. 2. 8.</p> <p>n.º 32. Toeschi. 2. 8.</p> <p>n.º 33. Toeschi. 2. 8.</p> <p>n.º 34. 2. 8.</p> <p>n.º 35. 2. 8.</p> <p>n.º 36. 2. 8.</p> <p>n.º 37. Ricci, Sinf. concertante. 2. 16.</p> <p>n.º 38. Dilers. 2. 8.</p> <p>n.º 39. Vannall. 2. 16.</p> <p>n.º 40. Gebert. 2. 16.</p> <p>n.º 41. Dilers. 2. 8.</p> <p>n.º 42. Dilers. 2. 8.</p> <p>n.º 43. Dilers. 2. 8.</p> <p>n.º 44. Dilers. 2. 8.</p> <p>n.º 45. 2. 8.</p> <p>n.º 46. Bach. 2. 8.</p>	<p><b>DUETTI.</b>  <i>Per due Violini.</i></p> <p><b>AVOLIO.</b> Op. 2. 6.</p> <p><b>AVOLIO.</b> Op. 3. 3.</p> <p><b>GRONEMAN.</b> Op. 1. 6.</p> <p><b>RUGE.</b> Au dessert. Per due. 6.</p> <p><b>Foci di Soprano o due Flauti.</b> 6.</p> <p><b>RUGE.</b> L'apres souper. Per due Foci di Soprano o due Flauti. 6.</p> <p><b>CIRRI.</b> Op. 4. Per Violoncello e Violino. 3.</p> <p><b>S. ANGELLIO.</b> Per due Violoncelli o Violini. 6.</p> <p><b>REY.</b> Op. 2. Per Violino Violoncello. 6.</p> <p><b>SCHWINDL.</b> Op. 7. Per Violino e Violoncello. 7. 4.</p> <p><b>LABERGE.</b> Op. 1. per due Violini o Violino e Violoncello. 7. 4.</p> <p><b>KAMMEL.</b> per due Violini. 6.</p> <p><b>SIGNORETTI.</b> Op. 23. 7. 4.</p> <p><b>SONATE.</b></p> <p><b></b></p>
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*Violino Primo.*  
*Allegro.*

1

# QUARTETTO I.

*F.*  
*F. P.* *F. P.* *P.* *R.* *P.* *F.* *P.* *F.* *P.*  
*R.* *P.* *R.* *P.*  
*F. P.* *F. P.*  
*F. P.* *F. P.* *P.* *R.* *P.* *R. P.* *tr* *P.*  
*R. P.* *R.* *P.* *F.*  
*F.*  
*P.* *F.*  
*P.* *F.*  
*F.* *P.* *F.*  
*P.* *F.* *P.* *R.* *P.* *R. P.* *R. P.* *F.* *P.*  
*R. P.* *R. P.* *tr* *F.*

Homer #1.00

3/9/38

*Larghetto.**Violino Primo.*

First system: Treble clef, 3/4 time signature, key of B-flat major. The first measure is marked with a first ending bracket and a fermata. Dynamics include *P.* (piano) and *D.* (diminuendo).  
Second system: Continuation of the melody with various dynamics including *F.* (forte) and *P.* (piano).  
Third system: Continuation of the melody with dynamics *F.*, *P.*, and *P.*.  
Fourth system: Continuation of the melody with dynamics *P.* and *D.*.  
Fifth system: Continuation of the melody with dynamics *D.*, *R.* (ritardando), and *D. tr.* (diminuendo with trill).  
Sixth system: Continuation of the melody with dynamics *P.<sup>mo</sup>* (pianissimo) and *Sieg.<sup>o</sup> subito.* (suddenly).

*Minuetto.*

First system: Treble clef, 3/4 time signature, key of B-flat major. The first measure is marked with a first ending bracket and a fermata. Dynamics include *F.* and *P.*.  
Second system: Continuation of the melody with dynamics *R.* (ritardando), *D.*, and *F.*.  
Third system: Continuation of the melody with dynamics *F.* and *P.*.

*Trio.*

First system: Treble clef, 3/4 time signature, key of B-flat major. The first measure is marked with a first ending bracket and a fermata. Dynamics include *P.<sup>mo</sup>* (pianissimo).  
Second system: Continuation of the melody with dynamics *P.* and *tr.* (trill).

*Presto.*

First system: Treble clef, 2/4 time signature, key of B-flat major. The first measure is marked with a first ending bracket and a fermata. Dynamics include *P.* (piano), *R.* (ritardando), *F.* (forte), *R.*, and *F.*. Trills (*tr.*) are indicated above several notes.

Violino Primo.

3

Violino Primo. 3

Trills (tr) are indicated above several notes in the first two staves.

Dynamic markings (F., P., R., D.) are placed below the notes throughout the score.

Rehearsal mark 2 is located above the sixth staff.

The score consists of ten staves of music, primarily in treble clef with a key signature of two flats (B-flat and E-flat).



## QUARTETTO II

Grave.

This musical score is for the Violino Primo part of a quartet, measures 1 through 40. The piece begins with a *Grave* tempo. The notation is in treble clef with a key signature of one flat (B-flat). The score is divided into two main sections: measures 1-20 and measures 21-40. The first section (measures 1-20) is marked *All.<sup>o</sup>* and features a complex, rhythmic melody with many sixteenth and thirty-second notes. It includes various dynamic markings such as *F.* (forte), *poco F.* (poco forte), *Cres.* (crescendo), *P.* (piano), and *tr.* (trill). The second section (measures 21-40) is marked *Larghetto.* and *Dolce*, featuring a more melodic and slower-paced melody. It also includes dynamic markings like *F.*, *P.*, and *R.* (ritardando). The score concludes with a double bar line at measure 40.

Violino Primo.

5



This page of a musical score for Violino Primo contains 15 staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages and frequent trills. Dynamic markings such as *R.* (ritardando), *P.* (piano), *F.* (forte), and *Cres.* (crescendo) are placed throughout the score. The tempo instruction *Allegretto con moto* is written below the fourth staff. The page number '5' is located in the top right corner.

[illegible]



*Largo Cantabile.*

*Violino Primo.*

7

First system: *R. P.*  
Second system: *P. Copresi.*  
Third system: *tr*  
Fourth system: *tr F. P.*  
Fifth system: *R.P. R. P.*  
Sixth system: *tr D.*  
Seventh system: *Pmo tr Cal.*

*Tempo di Minuetto.*

First system: *Pme Con Grazia. 3 po.F.P. po.F.P. po.F.P.*  
Second system: *F. tr D.*  
Third system: *Lang. P.*  
Fourth system: *Trio. po.F.P. po.F.P. po.F.P. R. P.*  
Fifth system: *Sul ponticello. Dol.*  
Sixth system: *Dol.*  
Seventh system: *tr D.C.*

## QUARTETTO IV

# QUARTETTO IV

*Adagio.*

*P.* *F.* *P<sup>mo</sup>* *R.*

*P.* *Cres.* *3* *3*

*R.* *P.* *tr*

*F.* *P.* *F.* *P.* *Cres.* *P.* *R.* *R.*

*tr* *P.* *Cres.*

*P.* *F.* *P.* *F.*

*Calando.*

*All<sup>o</sup>*

*F.* *P.* *tr* *F.*

*P.* *tr* *F.*

*P.* *Espressivo.*

*tr* *Cres.* *tr* *tr* *F.*

*p<sup>mo</sup>*

*F.* *F.* *F.* *tr* *P.*



This page of a musical score for Violino Primo contains 14 staves of music. The key signature is B-flat major (two flats). The score includes various musical notations such as trills (tr), slurs, and dynamic markings (F., P., Cres., R., P., F., P., P., P., P., P., P., P., P.). It also features performance instructions like "Espress." and "Affettuoso." The piece is titled "Minuetto." and concludes with the initials "D.C." (Da Capo).

*tr*

*F.* *P.*

*Cres.* *F.*

*1* *P.* *R.* *2* *R.* *P.* *R.*

*P.* *SF.* *P.* *Espress.* *F.*

*P.* *tr* *F.*

*P.*

*tr* *Cres.* *F.* *1* *F.*

*Minuetto.*

*Affettuoso.*

*R.* *P.*

*tr* *P.*

*P.* *1* *P.*

*1*

*D.C.*

*Violino Primo.*

*Andante con moto.*

## QUARTETTO V

[illegible]

*Violine Primo.*

11

This page of musical notation is a single system from a piano score, consisting of 12 staves. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation is highly detailed, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. Dynamic markings such as *F* (forte), *P* (piano), *D* (diminuendo), *R* (ritardando), *tr* (trill), *Pmo* (pianissimo), and *Cres.* (crescendo) are placed throughout the score. Articulation marks, including accents and slurs, are used to indicate phrasing and emphasis. The notation is arranged in a standard Western musical format, with the staves numbered 1 through 12. The overall style is characteristic of 19th-century piano music, with a focus on technical virtuosity and expressive dynamics.



## QUARTETTO VI

*Andante Grazioso.**Allegretto.**Con Grazia.*

*Minuetto.*

*Violino Primo.*

13

This image shows a page of musical notation for a piano piece. The notation is written on multiple staves, each containing various musical symbols such as notes, rests, and dynamic markings. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 3/4. The piece begins with a 'Trio' section, marked 'All. assai.' (Allegretto assai). The notation includes various dynamic markings such as 'F.' (Forte), 'P.' (Piano), 'P. Cres.' (Piano Crescendo), 'D.' (Diminuendo), 'Cres.' (Crescendo), and 'D.C.' (Da Capo). The piece concludes with a double bar line and a repeat sign.